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AMERICAN ART NEWS.

Vol. IV. No 29

NEW YORK, APRIL 28, 1906.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Astor Library.—Exhibition of reproductions of drawings of modern masters from L'Estampe Moderne.

American Art Galleries.—Exhibition and private sale of plaster casts and works by the late Paul Noquet.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings. Exhibition of landscapes by the late Joseph Jefferson.

Benguat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bonaventure Galleries.—Fine book-bindings and exhibition of miniatures.

Brandus Galleries.—Paintings of the Barbizon School.

Clausen Galleries.—Exhibition of recent landscapes in oil, by Arthur Hoeber.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Exhibition of Colonial and early American portraits.

Fine Arts Galleries.—Exhibition of Water Color Society, May 3 to 26.

Fifth Avenue Art Galleries.—Exhibition of the art objects and household effects of the W. Griswold Tefft and James Perley Page estates, April 30, May 1 and 2.

Fishel, Adler and Schwartz Galleries.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

Hamburger Fres. Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Exhibition of water colors by Count Seckendorff, of Berlin, to May 6.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library.—Exhibition of the work of American etchers. Japanese prints. Works of Eugene Carriere.

McClees Galleries.—Exhibition of water colors by Genjiro Yeto.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Works of art.

Noe Galleries.—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

Oehme Galleries.—Paintings and water color drawings.

Powell Gallery.—Exhibition by the Kit Kat Club, to May 6.

Pratt Institute.—Exhibition of etchings by Joseph Pennell, to May 5.

Ralston Galleries.—Works of Art.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries.—High class paintings and prints.

Robert C. Vose Gallery, Boston.—Fine paintings of the modern masters.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

H. O. Watson & Co.—Decorative works of art.

SALES.

American Art Galleries.—Private sale of plaster casts and works by Paul Noquet, April 28 to May 6.

Fifth Avenue Art Galleries.—Sale of art objects and household effects of the W. Griswold Tefft and James Perley Page estates, May 3, 4 and 5, at 2 P. M.

excess of \$1,500,000, on the ground that the corporation cannot hold more than that amount under its charter.

Personally conducted by Mr. Roger Fry and Mr. Edward Robinson, the curators, respectively, of pictures and antiques at the Metropolitan Museum, representatives of the daily newspapers and the Art journals, viewed the new gallery, No. 24, and the Canessa collection of ancient Roman and Greek objects, on Thursday afternoon of last week. A reception was given the same evening by the trustees of the of the Museum. Mr. Fry is to be congratulated upon the appearance and

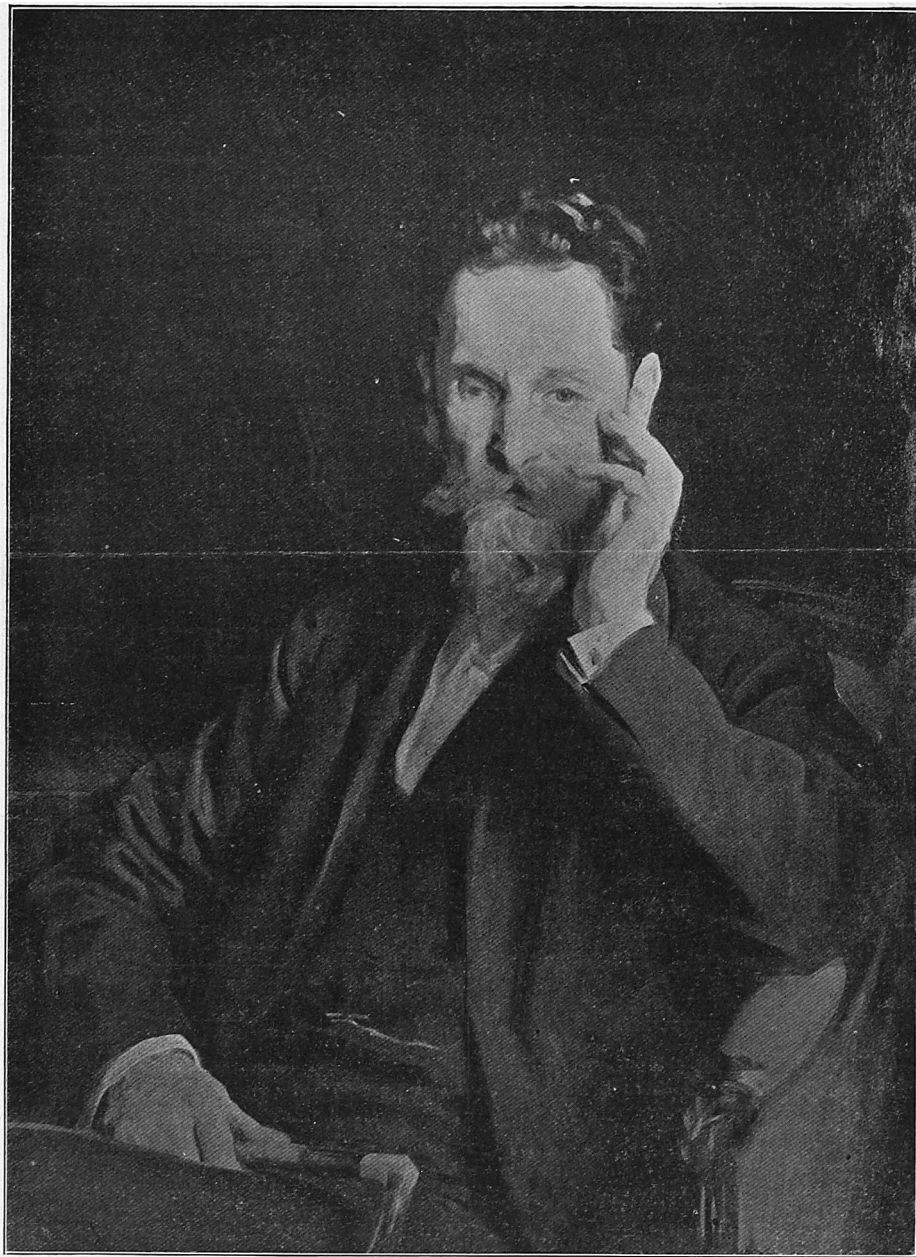
Among the pictures shown are Jan Steen's "Kitchen Interior," Rubens' "Holy Family," presented by James Henry Smith in 1902 from the Matthieson collection; Van Dyck's portrait of the Duke of Richmond; Rembrandt's portrait of a man; Murillo's "St. John the Evangelist," "Scenes in the Life of Primitive Man," by Puvis de Chavannes, and Guardi's "Grand Canal—Venice," purchased from T. J. Blakeslee. There are also shown the fine portrait of a woman, by Nicholas Maes, purchased from the Ehrich Galleries; a beautiful landscape by Richard Wilson, loaned by Mr. J. Pierpont Morgan, and the splendid portrait of Pietro Aretino, by Titian, loaned by Mr. Henry C. Frick. Several new and important pieces have been added to the Canessa collection, which has been catalogued by Mr. Robinson and arranged so that each piece has at its base a well printed card, with description and details.

While the first reports from San Francisco made it appear that the many notable pictures and art works owned in that city, and especially those in the residences of Henry and William Crocker, Mrs. C. P. Huntington, and the Marks Hopkins and Leland Stanford houses, the Stanford University and the Bohemian Club, had been destroyed, later news is to the effect that most of these treasures have been saved. The large portion of the remarkable collection of old books made by the late Adolph Sutro has, most unfortunately, been destroyed. The pictures owned by Mr. William Crocker, and which included Millet's "Man with the Hoe," notable examples of the Barbizon, Giverny and early English painters, were saved, with some costly Flemish tapestries, by Mr. Crocker's butler, to whom a testimonial should be given by art lovers everywhere. The Bohemian Club pictures, valuable more from association than from intrinsic merit, are safe. The Huntington pictures will come by reversion at Mrs. Huntington's death to the Metropolitan Museum. The Stanford pictures belong to Stanford University.

At the Watertown exhibition just closed Charles Warren Eaton's "Pines" received the highest number of votes as the most popular picture, and Robert David Gauley's "Holland Dame" received second honors, with fifty-four votes less. The exhibition was a great success in every way.

Adolph A. Weinman is the winner in the competition for a \$10,000 commission to execute a bronze statue of Major General Alexander Macomb to be erected by the National Society of United States Daughters of 1812, State of Michigan, on the Washington Boulevard, in Detroit.

The sale at the Fifth Avenue Art Galleries of the collection of the late William T. Hamilton, and paintings belonging to George Hewlett Sands, of Brooklyn, last week, realized for seventy-three pictures, a total of \$48,598. The highest price, \$2,105, was paid by W. J. Morrison for "Arab Soldier," by Charles Bargue. "The Yellow Carn, Cornwall," the last painting of the late William T. Richards, was sold to C. H. Post at \$1,300.



JOSEPH PULITZER.
By John S. Sargent.

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The suit of Henry Jones Thaddeus, the portrait painter, against Mrs. Howard Gould for \$5,000, the claimed value of a portrait of her painted by the artist, and which she refused to accept, began on Tuesday in the Supreme Court of New York. The decision was in Mr. Thaddeus' favor, with an award of \$5,682, including costs and interest.

A clause in the will of Stephen Salisbury, of Worcester, Mass., leaving the residue of an estate worth from \$3,000,000 to \$5,000,000 to the Worcester Art Museum, may not become operative if the heirs prevail in the litigation which has been begun in the Supreme Court. They seek to get all of the property in

interesting contents of the new gallery, which may be called a Salon Carré. In it he has placed some of the more important pictures recently acquired by the Museum, and others loaned by Messrs. J. P. Morgan, Henry C. Frick and others, has hung them against an effective golden brown background, brought out new qualities and beauties in one of the canvases not seen before. This especially applies to the much criticised example of El Greco, for which the Museum is said to have paid a New York dealer \$37,500, an estimated profit of some \$30,000. Seen in a good light the canvas is far different in appearance from that shown then less well lighted.

IN THE ART SCHOOLS.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The classes which Mr. Edgar M. Ward is conducting in his West Tenth Street studio are showing the benefit derived from the excellent tutorage of Mr. Ward. The students are drawing from the antique and life, and also painting. Mr. Ward will, in all probability, conduct a summer class in his studio.

The "Society of American Fakirs," which held its annual exhibition, auction and dance last week, reports a good season, financially and otherwise. The exhibition and sideshows were well attended, and at the auction the bidding was lively and the Fakes and posters brought good prices. Mr. Quincy Scott was the auctioneer, and did his part very well, and during intermissions Mr. Gleason and Mr. Winne did some clever gymnastic feats with musical accompaniment furnished by the Fakirs' Band, composed of Messrs. Dickinson, leader; Kusche, Hunt, Matthews, Carrière and Balderson. Joseph Davidson acted as the infernal stage manager.

The dance, on Friday night, which wound up the Fakir doings for this year, was well attended and enjoyed by all. The dance programmes were designed by Thomas Hunt, and were unique. The Fakir catalogue is considered the best ever published by the Society. Although the Society has returned to "mother Academy," the Society of American Fakirs still lives and will see that the "good work" goes on as usual next year—if they can find anything to fake.

On Thursday and Friday of last week Frank V. Du Mond took his classes at the League into the country sketching. The weather was delightful and the trips were both pleasant and profitable to the students.

The collection of Japanese prints owned by Mr. Charles Stewart Smith has again been placed on exhibition in the lower hall of Cooper Union Woman's Art School. There are also lithographs by Eugene Carrière and American etchings to be seen in the upper gallery.

A reception given by the Association of Students and Graduates of the New York School of Applied Design for Women, 200 West Twenty-third Street, was given for M. Alphonse Mucha last Saturday, which was largely attended. Mrs. Dunlap Hopkins received, assisted by the president of the society, Miss Catherine Goodrich. The prizes which were given by Mrs. William Bunker for the three best poster designs of spring, with American characteristics, were awarded to: 1st, \$30, Agnes Fernbach; 2nd, \$15, Charlotte P. McCoy, and 3rd, \$5, to Mary L. Young.

The awards offered by the Society of Beaux Arts Architects to the women competitors at the recent exhibition and competition, held at Columbia College, were given to the Misses H. J. Loomis, J. L. McCoy, M. B. Coggeshall, A. C. Walton, A. R. Barnes and R. G. Robinson, of the School of Applied Design, each receiving "2d mention" for an architectural drawing for a park entrance.

The European Art Class to be conducted in Holland, Belgium and France this summer by the Art Students' League, and which will leave New York June 13 on the Rotterdam has nearly completed its full quota of students. The itinerary planned for the trip is an interesting one and should strongly appeal to the student of Dutch and Flemish art, as an opportunity to visit all of the important galleries in Holland and Belgium will be afforded to the class, and it will be under the able instruction of Louis Loeb, who is thoroughly equipped for the work as an artist of recognized ability.

Rotterdam, The Hague, Haarlem, Amsterdam, Antwerp, Brussels, and Bruges will be visited. In Bruges the class will remain six weeks, during which weekly excursions will be made to Sluis-Zeeland, an interesting spot in which to sketch the canals and the dunes by the sea; Ostend, with its Digue and fine beach; Heyst, a fishing village; Knocke, with its dune scenery and Blankenberghe, with its windmills and old village streets. The class will visit Paris after leaving Belgium and return to New York August 25.

Further information and booklets of the trip can be obtained by applying to the manager, postoffice box 317, Madison Square, N. Y.

Among the most talented students at the National Academy of Design are the Japanese, who have come to this country from the Imperial Art School, of Tokio. Saizaburo Deguchi, the eldest of them left recently for Paris, to continue his studies. Those still at the Academy are Keisuke Yanagi, Kotaro Takamura, the son of Koun Takamura, the instructor of sculpture in the Imperial Art School in Tokio, and Ikunosuke Shirataki, who, beside his academic studies, is working in the studio of Robert W. Vonnoh. Kametaro Tohari left the Academy while the Russo-Japanese war was going on in order to join the army. He has now resumed his studies.

Interest is centered in the coming election of thirty new Academicians, twenty-five painters, and five sculptors, who are to be chosen at the annual meeting of the National Academy of Design, on May 9. No associates will be elected at this meeting, as the new constitution, recently adopted, provides for the election of associates in the fall and Academicians in the spring.

The Byrdcliffe Summer Art School will again commence its season on July 1, continuing until September 15, at Woodstock, Ulster Co., New York. Leonard Ochtman, the well-known landscapist, will have charge of the painting classes, giving two criticisms a week, and E. B. Rolfe, will direct the classes in artistic metal work. The school was founded by R. Radcliffe-Whitehead, with the idea of founding an art colony in the Catskills. There is a studio 30 x 40 feet for use during bad weather, and adjoining this is a library containing five thousand volumes.

The art school of the Y. W. C. A. has been admitted to membership of the New York Society of Ceramic Arts, the name of the director representing it on their books. "It will not be necessary in your case," the president wrote in the official communication, "to submit work to the eligibility committee, as it is already so well and so favorably known to them."

William Thorne is painting portraits in Pittsburg. He will return to his studio in the Sherwood about May 1.

BOSTON ART NEWS.

The talk about a monstrous advertising sign erected on the roof of a well-known art firm's house overlooking the Common, continues apace, and the universal feeling is that when such a house has to descend, or in this case ascend, to such inartistic depths, Boston's prestige as a center of culture and art rests upon a most commercial basis. The sign in question is very large and red, and placed in such a way that, seen from Cambridge, it forms a hideous background for the golden dome of the State House. Already the artist element in the community has disinterestedly taken up the matter, and petitions are being freely circulated for signatures to protest to the Legislature against such a desecration of the Hub's skyline. It remains to be seen whether popular opinion is strong enough to remove the offending sign.

The exhibition of water colors at the Art Club continues to attract the usual crowd, and the galleries are well filled. The miniatures, of which there are 30 shown, are the most popular end of the gallery, and claim more than their share of attention. There are thirty of them, and all the well-known miniaturists are represented, with the exception of Miss Laura Hills. Good work is shown by Misses Sally Cross, E. Purdy, L. E. Wait, Jean Oliver, E. M. Moore, Greer and other.

John C. Huffington of Rowayton, Conn., exhibits in a local gallery 83 water colors and pastels. This collection is noticeable for the charming color, poetic sentiment and tonality of its examples.

The auction sale of caricatures by the Copley Society on Saturday afternoon made a fitting finish to this amusing show, and Mr. Joseph Linden Smith as the auctioneer was even funnier than the pictures he tried so hard to sell. The prices paid were small, the highest being \$7 for "Girl Ricochetting," after Edmund Tarbell's "Girl Crochetting."

"Memory Comforting Sorrow," the remarkable pre-Raphaelite painting by Mary L. Macomber, purchased by the Fall River Fortnightly Art Club, will be presented to the Fall River Public Library by the Club on May 2.

CHICAGO ART NEWS.

The twelfth annual exhibition of works by students of the Art Students' League opened Saturday, April 21 with the most brilliant reception in the history of the organization. The exhibition has surpassed any showing of the previous years in scope and the surprising merit of the work shown. One hundred and ten oils were accepted by the jury, and about 125 other works in various media, principally water color and pen and ink. The principal prize offered by the League for the best oil was awarded to Jessie Arms for a "Marine," and the second oil prize was awarded to Charles Peter Bock for "Rock of Ages." "My Grandmother," a portrait by Amita Willets, captured the first water color prize, while the second went to Fay Barnes for a landscape, "Elm Trees." The third prize was given to Ada Belle Champlin for a Chinese market scene, "Off Duty." The Barton Payne prize for the best picture in the exhibition was awarded to Margrethe Hausen for a canvas, "Spanish Interior." The miniature prize was given to Marian Lyall Dunlap, the prize for the best color design to Harry Hawkins, and the first prize in illustration to Martin E. Hennings.

Ten pictures by Jessie Arms may be singled out as the most promising and interesting group in the exhibition. The nine canvases of Fay Barnes show a gentler, more feminine touch, with a note of poetry. "Nocturne," by Charles Peter Bock, "The Part," by Mary Lydia Ferris, "Late Afternoon" by Isabella Frowe, five pictures by Martin E. Hennings, two portraits by Edward Timmons, and water colors by Dudley C. Watson are perhaps the best works shown. The showing of miniatures was not large, but of uniform excellence. The exhibition is only open one week.

The second annual exhibition of the Newspaper Cartoonists' and Artists' Association opened April 21, and lists through the week. Three large galleries are given over to this collection of the work of newspaper artists in oil, water colors and black and white sketches. Nearly two thousand pictures were hung, a majority being landscape and character studies in various parts of the Northwest. William Schmidtgen, Hugo Von Hopsten and Thomas A. O'Shaughnessy are the most conspicuous exhibitors. A. J. Van Leshout's Dutch scenes are good. There is much poor and inconsequential work shown. The principal exhibitors are R. J. Campbell, R. H. Palenske, E. S. Brown, Will B. Johnstone, D. J. Lavin, E. Bert Smith, E. H. Brots, C. K. Morris and W. H. Powers.

The annual exhibition of American Water Color Artists, the exhibition of the National League of Mineral Painters, and that of the Chicago Ceramic Art Association open May 3 in the Art Institute.

The twelfth annual Poland Spring Exhibition of American pictures will open in the Maine state building at Poland Springs on June 7, and continue there through September next. Miss Nettie Ricker, who has charge of the exhibition, is making a selection of the works of Boston and New York artists for the display. Hiram Ricker and sons will appropriate \$1,000 for the purchase of pictures from the exhibition.

An exhibition of recent pictures by Harry Roseland is now on at the Salmagundi Club. It is made up of his characteristic genres of negro life, and shows his truthfully expressed young and old negroes in their daily life and work.

An important exhibition of the work of St. Louis artists is to be held in the gallery of the St. Louis Club early in May. Examples of applied art work are to be shown as well as painting and sculpture.

There is now on exhibition in the galleries of the St. Louis Museum of Fine Arts a collection of sixty water-colors by Mr. Frank Reaugh of Oak Cliff, Texas.

Mr. Richard E. Miller, a St. Louis artist who has been making his home in Paris for a number of years, has returned to this city, having received commissions for several portraits.

Genjiro Yeto has placed on exhibition at the McClees Galleries, 1411 Walnut St., Philadelphia, an interesting collection of water colors, which illustrate the effect of Western training on the Eastern temperament. His Western training shows in composition, but Mr. Yeto's early Japanese life is uppermost in every one of these subjects. "A Rainy Day" and "A Wet Day" recall Monet and Twachtman, and are charming in their color sense.

CALENDAR FOR ARTISTS.

American Water Color Society—39th annual exhibition. Fine Arts Building, 215 West 57th Street, New York. —Private view, May 2. Exhibition opens May 3. Closes May 26.

Art Institute of Chicago—Eighteenth annual Water Color Exhibition. Exhibition opens May 4. Closes June 10.

Cincinnati Museum Association—Thirteenth annual exhibition. Last day exhibits May 1. Exhibition opens May 19. Closes July 16.

Philadelphia Sketch Club, 235 South Camac Street.—Annual exhibition. Works received May 1. Exhibition opens May 12. Closes June 2.

Richmond (Ind.) Art Association—Etchings, paintings, arts and crafts. Entries through May 15. Exhibits received June 1. Exhibition opens June 12. Closes June 26.

Rochester (N. Y.) Art Club. Address 423 Powers Block.—24th annual exhibition. Exhibits received May 3. Exhibition opens May 8. Closes May 19.

Worcester (Mass.) Art Museum—Collection exhibits April 30-May 1. Exhibition opens May 31. Closes Sept. 23.

The annual "Get Away Dinner" of the Salmagundi Club will take place in the galleries of the club on Tuesday evening, May 8, and Salmagundians are already looking forward to the event in anticipation of a jolly time. This will be practically the farewell artists' dinner of the season.

Mr. and Mrs. Charles Frederick Naegele entertained a large number of friends at their closing reception last Friday in Sixty-seventh Street Studio Building. Some of Mr. Naegele's recent portraits and landscapes were shown. Mrs. Naegele was assisted by Mrs. Francis Day and Mrs. Hildebrand. Miss Edith Pratt sang and Miss Lula Merrick read an original monologue. A number of artists were present. Among them Mr. and Mrs. Turcas, Mr. and Mrs. R. M. Shurtleff, Mr. and Mrs. Francis Day, Mr. and Mrs. Wm. Fossdick, David Gue, Wm. R. Leigh, Charles Warren Eaton, who recently won the first prize at the Watertown exhibition, and Robert David Gauley, whose picture of an old Dutch woman won the second prize. Mr. Naegele is at present in Watertown, where he will remain for about ten days. On his return, he will go to Richmond to paint portraits.

The Art Workers' Club held its annual meeting at the club house, 224 West Fifty-eighth Street, last Thursday. The following officers were elected: Helen S. Sargent, president; Constance Curtice, first vice-president; Georgiana Howland, second vice-president; Florence Stockwell, secretary; Miss Platt, treasurer. Reports were read showing the great growth of the club during the past year. Over 12,000 meals were served in the restaurant to members and their friends. Hundreds of costumes were rented for posing, and hundreds of posing engagements were made. It was also shown that the new department—that of making costumes for artists—has been a great success. After the meeting tea was served.

Henry Wolfe, who seems to be "collaborateur attitré" of Harpers' Magazine, has just finished a fine engraving for this periodical. It is the portrait of a woman artist painted by William M. Chase, who expressed his delight at the reproduction in unstinted

praise. Mr. Wolfe is also engraving for Harpers' Magazine, the "Gentle Woman" painted by J. Alden Weir, that was so well spoken of by the critics when it was exhibited at the Society of the Ten Painters. This picture was acquired by William T. Evans, the well-known collector of American paintings.

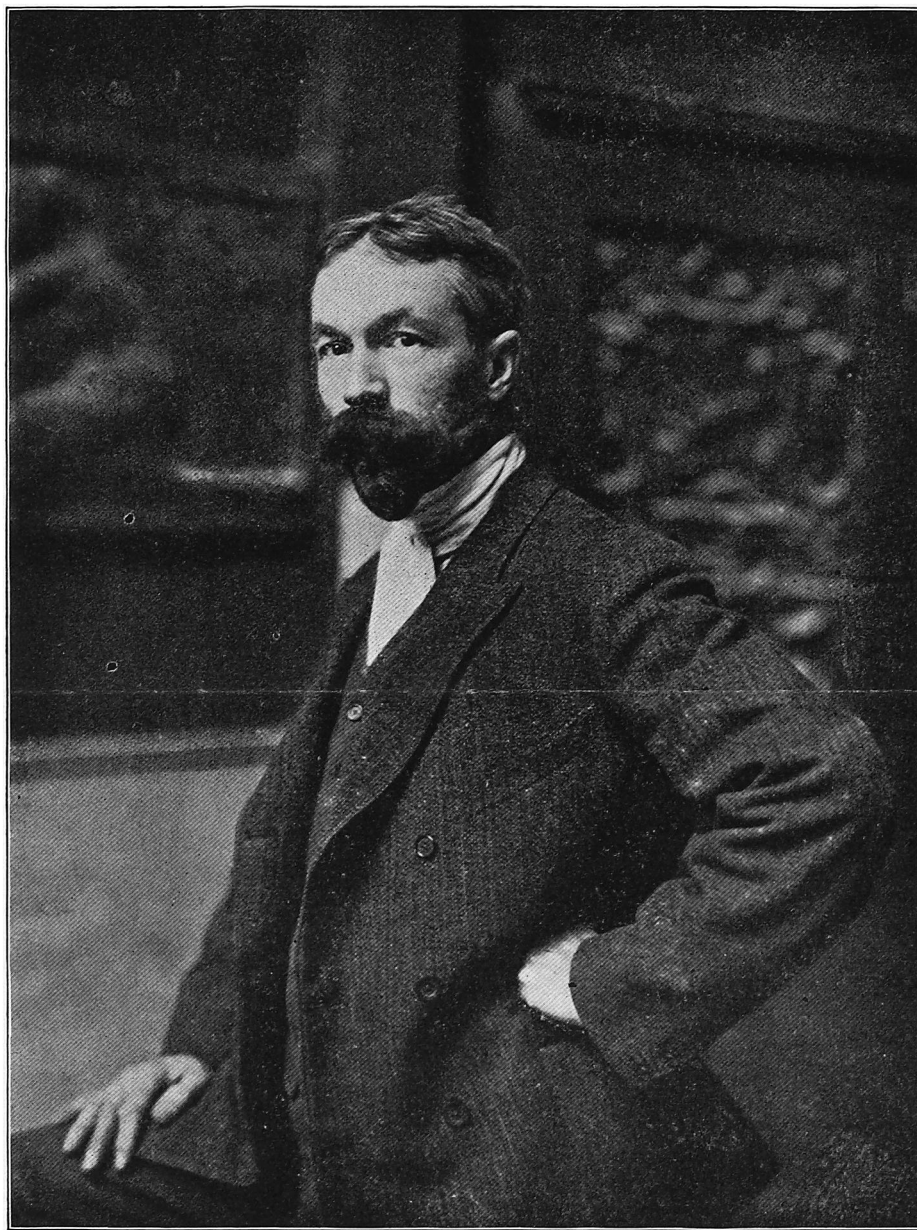
Edgar M. Ward is occupied at present executing several portrait orders, and has a number of commissions on hand which he will take up in the near future.

Robert Henri is spending a few weeks in South Carolina, where he hopes to regain his health.

as director of sculpture at the St. Louis Exhibition, and was also director of sculpture at the Buffalo exhibition in 1901. He has served as vice-president of the National Sculpture Society and of the Architectural League of New York. Mr. Bitter's work is characterized by unusual boldness and strength, both of conception and execution. He is a frequent contributor to art periodicals, and occupies a representative position in the American art world.

Paul Dessar left for Lyme, Conn., last week.

Allan B. Talcott left New York for Lyme, Conn., recently.



PORTRAIT OF KARL BITTER

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Photograph by Jessie Tarbox Beals

Karl Francis Theodore Bitter, a reproduction of whose photograph by Jessie Tarbox Beals, appears on this page in our series of portraits of American artists, although an Austrian by birth, having been born in Vienna, December 6, 1867, has been so long in America and so thoroughly identified with the progress and development of American art, that he is by general consent considered an American artist. He studied at the Academy at Vienna under Edmond Hellmer and came to the United States in 1889. In 1901 he was married to Miss Marie A. Schill of Cincinnati. He took the prize in the competition for the Astor Memorial gates of Trinity Church in New York, and gold medals at Chicago in 1893, Buffalo in 1901 and Charleston in 1902. He has won three silver medals at the Paris Expositions, and a gold medal at the Philadelphia Art Club. He succeeded F. W. Ruckstuhl

John da Costa recently returned from Biltmore, Asheville, N. C., where he has been painting a full length portrait of George W. Vanderbilt's little daughter.

Cullen Yates, after completing a commission for a well-known art collector of this city, has gone to Lyme, Conn., for a short stay to make some advance studies for spring landscapes.

Mrs. Clinton Peters, wife of the well known artist, has become a miniature painter.

Signor Angelo Del Nero of Rome is showing in the old studio of George Gray Barnard in the Windsor Arcade Building, at Fifth Avenue and Forty-sixth Street, a number of designs and reproductions in bronze and other metals of famous antique statues, many of them reduced in size and done by

the lost wax process from his original moulds. The artist is especially successful in the obtaining of fine patinas on his bronzes, and all his work shows rare art taste and feeling. The studio where these really fascinating works are shown has its walls covered with beautiful old French and Flemish tapestries, loaned by H. O. Watson and Co., which greatly add to the effect of the bronzes.

F. M. L. Tonetti has placed on private view in his studio, 135 East Fortieth Street, to remain through tomorrow, the "Statue of Venice," which he has just completed for the New York Custom House.

Late letters received from London state that Mrs. Leslie Cotton, who has been abroad for over a year past, is fast recovering from a long and serious illness, which kept her in a hospital for some time. She has had great artistic success in London, and has painted a number of portraits there, including one of her friend, Lady Saville. She is arranging a special exhibition of her pictures in London, to be held in May.

Mrs. Elizabeth Gowdy Baker gave a reception and private view of her recently finished portraits of Mmes. James A. Stillman, Charles E. Ertz and Walter A. Burke at her Bryant Park Studio last Saturday. Mrs. Baker's work is characterized by faithful likeness and delicacy.

ITALIAN ART NOTES.

Venice, April 11, 1906.

At Bologna, the heirs of the Countess Gozzadini opened last month an exhibition of art objects which are to be sold at public auction. There are about 200 of these. Among paintings are a Byzantine picture, representing the birth of St. John, by an unknown artist of the old Florentine school, another large painting, the Coronation of the Virgin, and the Crucifixion of Christ in two sections, surmounted by a third, in which is portrayed the Trinity, with several saints, the work of the painter Simone, called *dei Crocifissi*. Another painting in which is portrayed St. Catherine, receiving from the Child Jesus the wedding ring, is attributed to Barnabo di Modena. Jesus in glory, in the midst of a cloud of seraphim on a golden background, with the Madonna, St. Domenico and St. Francis is the work of the Ferrara school of the 15th century.

The Madonna with Saints, an altarpiece on canvas, is one of the best works of Laolo Lianori, and highly interesting is the portrait of a Venetian lady of the 18th century. A Madonna painted on a golden background attributed to Jacobello del Fiore, and a Madonna in terra cotta in high relief by Bartolomeo Bellano, are other interesting works.

Important for the subjects and artistic qualities are two paintings, "Beatrice d'Este" and a "Caracade of the Pesaro Family," issuing from the nearby doorway of an amphitheatre, in the background of which is seen the Veneta lagoon.

It would be too long to enumerate the other pictures. Among the notable furniture is an abbey pulpit carved by Biagio de Marchi, who worked in the first half of the 16th century, furniture of the time of Louis XIV., XV. and XVI., and of the Empire; Florentine ceramics, chandeliers and mirrors from Murano, two ancient prayer books, manuscripts and missals, a chimney set in silver, a Delft dish, a bas relief in ivory, a Guarnerius violin, in short a collection of beautiful things the sale of which will be an event for collectors and art lovers.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Recent so-called art symposiums in Sunday editions of two New York dailies have had as their subjects the Jury system of passing upon pictures and other art works submitted to the exhibitions, and the time-worn question of the nude in art. It is rather too late a day for the discussion of the last subject, and the several artists who were cajoled into an expression of opinion contributed no new ideas or thought to the question.

The Jury system is, however, a live question, and some of the divergent views expressed by leading New York artists regarding it were interesting and of value. Opinion as to the merit or lack of the same seemed about equally divided, and it was noticeable that those who opposed it had little that was practicable to offer as a substitute. That the Jury system has its weaknesses and sometimes leads to injustice, presumably even its warmest advocates would admit. The acceptance and hanging at the last Society exhibition of five examples of a young figure painter, who, while his work is excellent, is still comparatively a new comer, and the rejection of even a single example of so good and well-known a landscape painter as Frank De Haven, is an instance of how the Jury system sometimes works. It is understood that Mr. De Haven was not given a place simply on account of claimed lack of space—but was this just?

We had begun the compilation of a list, from the best sources of information available of the more noted art treasures destroyed in San Francisco, when the good news arrived that the noted pictures owned by the Crocker family had been saved. It is further reported that other noted art works in the houses of wealthy collectors in the ruined city have also probably been rescued. We therefore await further

news before publishing the projected list.

Space is given in our news columns this week to an obituary notice of Mr. Theodore Cooley of Nashville, Tenn. Mr. Cooley's interest in the spreading of art taste and cultivation in America, and especially in his section of the country, makes his untimely death a great loss to the cause of American art.

The artistic soul of Boston is stirred to its depths, as will be seen from a perusal of our Boston letter, by the erection of a huge red sign, advertising a brand of chocolate, on the roof of a well-known art store overlooking the historic Common. While the incident has an amusing side, it is also gratifying to note that at least one American city has really some civic art taste and pride. Imagine any excitement in New York over any kind of a sign placed anywhere.

Mr. Theodore Cooley, of Nashville, Tenn., died at a hospital in that city last week from shock following an operation. He was not only identified with the business interests of his city and section, but was earnest and active in many ways in aiding and promoting movements for the public good. He took an especial interest in art, in the general cause of American art, and especially in advancing its cause in Nashville. To this end he contributed liberally of his means, time and labor, and his loss to American artists and art interests is a great one. At the time of his death he was in active correspondence with the American Art News. He was director of the art department of the Tennessee Centennial Exposition, and its success was largely due to his judgment and unwearied labors. Last autumn he was active in the exhibition held by the Nashville Art Club of American pictures, and was a leader in the movement to erect a statue to the private Confederate soldier in Nashville. Born in 1842, he served gallantly in the Civil War, and at its conclusion went actively into business and soon acquired a modest fortune and a reputation for integrity and high mindedness which made him known the country over. He was a diligent student of art, and contributed to the last issue of Bob Taylor's Magazine an interesting and instructive article entitled "Was Raphael a Master of his Art Without a Peer?"

The death of Daniel Huntington, which occurred on April 18 at his home in this city, too late for notice in our last issue, followed closely upon that of his contemporary and friend, Eastman Johnson, and removes another of the few artists who were links between the American art of the early and later nineteenth century. Huntington was born in New York, October 14, 1816, and was consequently nearly ninety years old. He studied under Morse and Inman, made two long sojourns in Italy, and returning home held an exhibition of his works here in 1859. For some years he painted genre and historical pictures, which made a stir and were the talk of the day. He was elected an associate of the Academy in 1838, and an Academician in 1840. He served as president of the Academy from 1862-1869, and from 1877 to 1891. He was a member of the Century Club and Artists' Fund

Society, and a vice-president of the Metropolitan Museum from its organization until 1903. Mr. Huntington was universally esteemed and greatly beloved by his friends and fellow artists. Few men have exercised so great an influence by character and personality on the art of their time. The funeral was held Saturday morning last in Calvary Episcopal Church. The pallbearers were John Bigelow, Morris K. Jesup, D. O. Mills, Edward King, Frederick Dielman, J. C. Nicoll, Robert W. De Forest and James J. Goodwin. They were selected from various organizations of which Mr. Huntington was a member. The burial was in Greenwood.

V. Floyd Campbell, whose drawings of the Roosevelt bears in the Sunday New York Times have made his work known in the metropolis, died of pneumonia in Morton, Pa., last week. He was born in Port Austin, Mich., and was the son of a poor blacksmith. He finally, through Charles B. Lewis (M. Quad), became a student at the Detroit Museum. Then he became a sign painter, later an artist on a New York daily, and was a sketch artist in Cuba during the Spanish-American war.

At the annual dinner and meeting of the Artists' Fund Society held in the galleries of the Salmagundi Club on Tuesday night the following officers were elected: President, J. G. Brown; vice-president, R. M. Shurtleff; treasurer, Lockwood de Forest; secretary, George H. Yewell; board of control, Messrs. Herbert A. Morgan, E. Irving Couse, Frank French, J. N. Marble, and Arthur Blackmore; committee on admissions, William Verplanck Birney, Carlton T. Chapman, Alexander T. Van Laer, Charles F. Naegele and Charles Warren Eaton; auditors, Walter Clark and Alexander C. Morgan.

Following the dinner Secretary Yewell read a report in which it was proposed to raise a joint fund between the Artists' Fund Society and the Artists' Aid Society for the benefit of superannuated artists, the fund to provide an artists' home. For this purpose a board of trustees was appointed representing the two societies. The board of trustees follows: Robert W. de Forest, R. M. Shurtleff, B. N. Mitchell, Frank D. Millet, Harry W. Watrous, and William F. Havemeyer, chairman of the board. The treasurer is B. N. Mitchell, 45 William Street, to whom all checks for the fund should be made payable. Many well-known artists were present at the dinner.

The famous Oppenheim collection of Bologne, the most important private collection of art treasures in Europe, purchased two days ago by J. Pierpont Morgan, will not be brought to New York, according to Sir Caspar Purdon Clarke, of the Metropolitan Museum, until the present high tariff is abolished. The collection was made for Baron Oppenheim by the late M. Bourgeois, the famous art collector of Cologne. It included ivories, Byzantine enamels, Munich stone and wood carvings and bronzes, and is immensely valuable. It is understood that it will be removed to the South Kensington Museum immediately.

John Fox, who was an assistant in the art department at the St. Louis Exposition, has been appointed director of the Indianapolis (Ind.) Art Museum.

An exhibition of sixteen landscapes by Birge Harrison has been in progress during the week at the rooms of the Art Students' League.

The annual exhibition of the Woman's Art Club of New York, now in progress at the National Arts Club, has a higher average of merit this year than usual. The prize given by the president, Mrs. Ruth Payne Burgess, has been awarded to Susan Ketchum for a marine. Meses. Alethea Hill Platt, A. H. Wyant and C. B. Coman have all good landscapes. Mrs. E. M. Scott shows several excellent flower pieces, and Ruth Payne Burgess some dainty and well executed figure works. Zelma Baylos shows a portrait of an old lady, and Louise L. Huestis a strong portrait of a French sculptor. Jean McLean, Florence Carlisle and Mary Cassatt are well represented. The example of Rosa Bonheur, a lion's head, loaned by Durand-Ruel and Co., has the place of honor.

A special cable to the Sun from London, dated April 21, says in substance:

To-day fashionable society attended a private view of the nineteenth summer exhibition of the New Gallery. Six hundred and thirty-two works represent the industry of 370 aesthetes. Several Americans assist in raising the average quality, one, Max Bohm of Cleveland, Ohio, scoring his first London success with his important work, "Golden Hours." Sargent shows five works, which the critics prefer to his fashionable portraits. An amazingly brilliant study of sunlight is held to mark a new stage of the development of his art. It was painted in Syria. A flock of long horned sheep and a shepherd enter into the composition, but essentially it is a study of direct and reflected light. His other pictures are "Padre Albera," a portrait study of a priest writing in a little room containing a bed and his other possessions; portraits of his friend John Seymour Lucas and Charles Napier Hemy, and the picture of a monk in the Garden of Gethsemane.

Shannon exhibits portraits of Mrs. Arthur S. Lee and Oliver, a son of Douglas Vickers. George Hitchcock sends "The Return of Proserpina." Horatio Walker has a characteristic picture of a barnyard with an early morning effect. Other Americans showing pictures are Mark Fisher, Ernest Parton and Effie Villman. Essays by high born amateurs always figure numerous in this fashionable show, and the new works of the higher social standing are three brave attempts to paint flowers and water colors by Princess Patricia of Connaught.

Sir Caspar Purdon Clarke was the guest Tuesday night of the National Sculpture Society at its home, 215 West Fifty-seventh Street. Karl Bitter was toastmaster, and the chief speakers were Sir Purdon and Edward Robinson, assistant director of the museum. The latter said that there was an impression that the Museum was not interested in American art. This was wrong, as there would soon be on exhibition in the museum 181 paintings by American artists, 172 of which were the property of the Museum. Mr. Robinson was sorry that the same thing could not be said of American sculpture.

Michael de Tarnowsky, the sculptor, recently lectured before the Richmond Art Club of Richmond, Va., and paid a warm tribute to the sculptor Houdon and the latter's bust of Washington, which he called "a masterpiece without a superior." The Richmond Art Club has been very active this season, and although it held no regular exhibition will probably arrange for one next year.

LONDON ART NEWS.

London, April 20.

From the works exhibited in the studios on "Show Sunday" it would appear that this year's Academy will again be strongest in portraits. Sir Edward Poynter's principal exhibit will be a portrait of the Duchess of Northumberland, Frank Dicksee's a portrait of the Duchess of Westminster, S. J. Solomon's a portrait of Sir Aston Webb, Briton Riviere's a portrait of Prof. Frank Clowes, and Mr. Orchardson's a portrait of Sir Francis Younghusband, while Mr. Sargent is sending portraits of Lord Roberts, the Hon. Mrs. Frederick Guest and a group of Harvard professors. Sir L. Alma-Tadema will be represented by one work only, a large portrait of a Roman lady and her lover, seated on a marble terrace, illustrating the passage from Tennyson's "Princess," which begins:

"Ask me no more; thy fate and mine are sealed."

Mr. Abbey is sending a large picture of Columbus arriving in the New World, Seymour Lucas an historical painting of the Burning of Martin Luther's Works Outside Old St. Paul's, 1526, J. M. Swan his diploma picture of a tiger drinking at a pool, and a decorative work in silver and crystal of polar bears on an iceberg, Mr. Macwhirter a "Summer Night, Lake Como," and other landscapes will represent E. W. Leader, H. W. B. Davis, Peter Graham, G. D. Leslie, Sir Ernest Waterlow, David Murray and Alfred Parsons.

As usual much of the best work comes from the younger Associates, and among the works likely to win the highest encomiums from connoisseurs are Frank Brangwyn's "A Venetian Funeral," George Clausen's upland landscape the "Green Fields" and his fine interior the "Barn Door," Edward Stott's "Washing Day," Alfred East's brilliant Spanish landscape "Algeciras," and the new Associate William Strang's symbolical "In the Beginning," representing a man and woman, with children at their feet, against a background of blue mountain peaks and sky.

Among the marines will be W. L. Wyllie's large canvas showing the arrival of the French fleet off Cowes, and Napier Hemy's yacht-racing scene "Lower Away," while the sculpture will include Hamo Thornycroft's bronze statue of the late Bishop of London, busts of Watts and the late Duke of Argyll by Mr. Frampton, of the Prince of Wales by Alfred Drury, and a statue of Sir John Woodburn, by Coscombe John.

At a Bond Street gallery Byam Shaw is showing nine allegorical works, several of which are heightened with gesso and inlays of precious stones, in imitation of the work of Centile di Fabriano and other Italian primitives. The largest picture, entitled "The Neglected Invitation," represents the Saviour seated at an empty banquet table, while through lunette windows the inhabitants of a medieval city are seen going about their business and pleasures.

A wonderful rise in value at the Denny sale was the 3,100 gns. paid for a magnificent pair of portraits of a man and a woman by Nicolas Elias Pickenoy, a 17th century Dutch artist, which cost Mr. Denny £1,200.

Depreciation was shown in Rosa Bonheur's "Group of Ten Sheep in the Pyrenees," 1,020 gns. (1,220 gns. in the Bolckow sale); Bernardino Luini's "Saint Catherine of Alexandria," 300 gns. (£420 in 1898); David Cox's water color

"Carthage: Aeneas and Achatis," 205 gns. (450 gns. in 1875); Sir John Gilbert's "The Duke of Gloucester's Murderers," 82 gns. (400 gns. in 1875).

Other prices were Hoppner's portrait of a lady, 520 gns. (Agnew); T. Hudson's portrait of a lady, 420 gns. (Voskins); George Jameson's portrait of Lady Dundas, 360 gns.; Reynolds's "Mary Countess de la Warr," 480 gns.; and "Lady Hamilton in a Pink Dress," ascribed to Romney, but probably by a French artist, 380 gns. At another sale John Downman's drawing of "Mrs.



PORTRAIT OF ARTIST'S SISTER
By J. Campbell Phillips

At Knoedler Galleries

Broadhead," 8½ x 7 in., made the high price of £325 (Sabin).

During the sale of the late Lady Currie's miniatures, Messrs. Duveen made some notable acquisitions, including a miniature by Richard Conway of "George, Prince of Wales," 1787, initialled "R. C.," £315; a miniature of a gentleman by Isaac Oliver, 1589, £210; and a supposed miniature of Mary Queen of Scots, £105. At the same sale Isaac Oliver's portrait of Henry, Prince of Wales, eldest son of James I., painted on a playing card, made £924, and a portrait of Lady Arabella Stuart, by Hilliard, £357.

Charles Conder's numerous admirers in this country have learned with interest that a comprehensive exhibition of his oil paintings, lithographs and fans is being held at the Durand-Ruel Galleries in Paris during April.

PARIS ART NEWS.

Paris, April 18.

The first sitting of the important sale Schevitch, at the Gallery of the Rue de Seze, produced 117,828 francs (\$23,656). Among the paintings a panel by van der Weyden "Le Christ de Pitie," brought 23,100 fr. (\$4,620); "La Vierge en Adoration," by Quentin Matsys, 12,000 frs. (\$2,400), and "Sainte Catherine of Alexandria," from the Florentine school of the XVth century, 7,000 frs. (\$1,400). An apothecary's "Hispano-

doning the Empire style and taking up the master works of the XVIII. century.

The manager of the Historical Museum at Orleans is organizing an interesting collection of chimney-backs of two hundred specimens, in the yard of the house of Agnes Sorel, where the Museum is situated. The series begins with a chimney-back of the XV. century.

The Administration of Fine Arts (Beaux Arts) has classed what remains of the "Château le Bressieux" in the valley of the Isere, among historical monuments. It is one of the largest and finest feudal ruins of France and dates from the XIIth century.

The landscape painter Harpignies has just made a donation of twenty-five of his water colors to the City of Paris for the "Petit Palais."

The Museum of Sculpture of the Trocadero, which possesses fine collections of antique French statuary, is soon to receive a series of sculptures of the XIV. century from the Cathedral of Auxerre, a moulding of the crypt of Jouarre, and mouldings of sculptures of the Cathedral of Reims.

An exhibition of lace, embroidery and fans will be opened during May in the "Musée d'Arts Decoratifs." This will be entirely devoted to women's ornaments.

The exhibition of the "Arts de la Mer" which is in progress on the Terrace of the Tuileries contains a number of works of art worthy of attention. Among them "Têtes de Pêcheurs" by Francis Tattegrain; "Le dernier Bassin de Dieppe" and "Temps Gris" by Meissonnier; "Plage de Blankenberge" and "Au Tréport" by Theodore Weber; "Filets à Venise" by M. Twill; "La cale de passage à Concarneau" by M. Dauphin and "Dans la falais," "Fin de la Gelée en Nord" by Maurice Courant.

An exhibition of the "Arts de la Femme," organized by the paper, "Le Gaulois," will take place from the 17th to the 30th of May, 1906, in the Palais de Glace (Champs Elysées).

Certain pieces of furniture and tapestries of great value are going to be removed to the "Chateau of Maisons-Lafitte." This castle is to be transformed into a Museum of the XVII. century.

The official opening of the Colonial Exhibition of Marseilles took place Saturday, April 14.

In a sale at the Hotel Drouot, Messrs. Graat & Madoule paid 18,900 francs for a picture by Ziem, "La Place St. Marc Inondée," one of the finest works of this master.

At the Hotel Drouot a sale recently included three decorative panels attributed to François Boucher, which, if real Bouchers, sold cheap; otherwise they were dear. There were also four paintings by Huet sold. For the seven lots 141,700 fr. (\$28,340) was realized. Boucher's panels represent Cupids at play. They went to the Vicomte de Ternas as follows: "Amours Musiciens," 20,500 fr. (\$4,100); "Amours Jouant au Passemain," 17,700 fr. (\$3,540), and "Amours Jouant," 17,000 fr. (\$3,400). M. Georges Bal doubts their authenticity. He says they are worth double these prices if real.

In memorial of the third centenary of the birth of Pierre Corneille, a Cornelian Exhibition will take place at Rouen June 1-20 next. It will comprise all manuscripts, pictures and various documents concerning the great French writer's works, life and family.

Mauresque" vase of the XV. century brought 1,350 frs. (\$270).

Among the jewelry a relic bust in embossed, carved and gilt silver, in Spanish work of the XVI. century, brought 3,600 frs. (\$720). A silver bas-relief, Italian work of the XVI. century, was bought for 3,000 frs. (600). An English work case of the XVIII. century, brought 2,510 frs. (\$502).

The craze for all things touching the Napoleonic period has run its course. Thus, a life-sized portrait of Napoleon, recently sold at the Hotel Drouot, did not get a higher bid than 5,200 frs. (\$1,040). The portrait of Loetitia Ramolino, the mother of the Emperor, brought 4,300 frs. (\$860). These pictures of the Imperial family, which are attributed to Baron Gerard, were large and very well preserved. The taste of the public seems to tend towards aban-

EXHIBITIONS NOW ON.

An exhibition of paintings consisting of twenty-five landscapes by the late Joseph Jefferson, is now being held at the Blakeslee Galleries, 358 Fifth Avenue. Possibly "Doves' Nest," "The Old Mill," "A Cataract," "Mill Brook" and "Night Effect," are the most interesting, as characteristic examples of Mr. Jefferson's brush.

The exhibition of colonial and early American portraits at the Ehrich Galleries, No. 8 West Thirty-third Street, is attracting increasing interest. Many of our American families are glad of this opportunity of comparing their own American portraits, which they have inherited, with these exhibited and in this way frequently establishing their authorship. Others are interested in this exhibition in the hope of discovering the likeness of some ancestor. This has happened in several cases at this exhibition.

Among the new and interesting additions to the exhibition are a portrait by Jarvis of William Clark, of the famous Lewis and Clark expedition, one of Capt. Samuel Goldsborough, by Charles Wilson Peale, and a portrait of Mrs. Page by Chester Harding. It is hoped that all those who are interested in the work of our early American painters will visit this exhibition or put themselves in communication with the Ehrich Galleries.

An exhibition of water colors by Count Seckendorff, of Berlin, which opened at the Knoedler Galleries, 355 Fifth Avenue, on Monday last, will continue to May 5. The collection of twenty water colors, consisting chiefly of landscapes, is characterized by brilliant, harmonious coloring, with fine perspective.

In the upper galleries a collection of six miniatures by Adeline Munn were shown during the week, among which were portraits of the artist's parents and one of Mrs. Robert Townsend. The two oil portraits by J. Campbell Phillips—one of Ludwig Englander, the composer, and that of the artist's sister, which is reproduced on another page of this issue—were also on exhibition, together with a portrait by Clara T. McChesney of the Rev. Robert Collyer, pastor of the Church of the Messiah, an excellent likeness, which will probably be bought for a public institution in this city.

The 24th annual exhibition of pictures by members of the Kit Kat Club opened at the Powell Galleries, 983 Sixth Avenue, last week and will continue through May 5.

Forty-eight examples are shown, of which the most interesting are the largest canvas in the collection, "La Source," by Arthur E. Blackmore; "Harmony in Gold and Gray," by F. McIntosh Arnold; "Early Evening," by Ben B. Wells, and "Indifference," a pencil drawing by J. Hofman.

The exhibition of portraits by Gari Melchers closed this week at the Oehme Galleries, 320 Fifth Avenue. An unusual and remarkably beautiful example of Dagnan-Bouveret is now shown, also several fine examples of the Dutch and Barbizon Schools.

The exhibition of landscapes by Arthur Hoeber will continue through the month at the Clausen Galleries, 381 Fifth Avenue.

At the Robert C. Vose Galleries, 320 Boylston Street, Boston, the exhibition of a fine group of oil paintings and studies by the late Edwin Lord Weeks, is attracting great attention. This well

selected group includes this American painter's celebrated painting of the Taj Mahal and others of his richest and most impressive transcriptions of Oriental magnificence, architectural, scenic and of life.

The exhibition of oils by William L. Lathrop closed today at the Montross Gallery, 372 Fifth Avenue.

Florence Wyman has just closed an exhibition of portraits and illustrations in pencil and water color at the Glaenger Galleries, No. 33 East Twentieth Street. The artist is particularly happy in her drawings of children and child subjects. She has much talent for characterization and seizes upon the quaintness of expression of infancy with good effect. Her color is also happy and pleasing.

An exhibition of plaster casts and works by the late Paul Nocquet, the Belgian sculptor, who lost his life on the Long Island marshes, following his safe landing from a balloon, will open at the American Art Galleries to-day and continue through next week. The exhibition will be held under the auspices of a long list of patrons, prominent among whom are President Roosevelt, Baron Moncheur, the Belgian Minister; Pierre Mali, the Belgian Consul in New York; Sir Purdon Clarke, Mme. Sara Bernhardt, Augustus St. Gaudens, August Rodin, Frank Damrosch, Isaac Seligman, James Stillman and others. The casts will be sold at private sale for the benefit of Nocquet's estate.

A sale of pictures contributed by New York artists for the artists of San Francisco who have been impoverished by the catastrophe in that city, will be held at the American Art Galleries, probably next week. The idea originated with Emil Carlsen, himself a California artist, and he has been assisted by Miss Francesca Del Mar and others. Mr. Carlsen is chairman; Gutson Borglum, the sculptor, treasurer, and Miss Del Mar secretary of the committee on the sale. Borglum, Ernest Peixotto and George De Forest Brush, a committee, sent out an appeal to artists.

Among those who have promised to send paintings or sculptures are Augustus Saint-Gaudens, J. Alden Weir, George De Forest Brush, Henry G. Dearth, Henry Ranger, J. Francis Murphy, Mrs. J. Francis Murphy, Henry B. Snell, Paul Dougherty, Seymour Thomas and Clara McChesney. Homer Davenport has offered 1,000 cartoons to be sold for the San Francisco relief fund.

The money raised at the sale will not go into the general relief fund, but will be solely to help out the San Francisco artists. There was a large art colony in San Francisco and most of the studios were in the Latin Quarter on the lowlands, which was destroyed. Not only have these men and women lost the products of their labor but their market as well.

The committee has selected Arthur Matthews, the head of the Mark Hopkins Art School, a trustee of the fund. He is to choose two associates. The Mart School was in the Mark Hopkins Institute, which was destroyed. It is part of the University of California.

The National Academy has received from Mr. Crownshield his portrait as an associate of the Academy, painted by Frank Fowler, and a bust portrait of W. Elmer Schofield, excellently modeled by Charles Grafly.

ATLANTA ART NOTES.

Although the Atlanta Art Association has been throughout the winter in capable and energetic hands, the return from Florida of its president, Mrs. Nannie S. Boyd, and its vice-president, Mrs. Clark Howell, has marked the beginning of a period of unusual activity. On April 19 a meeting was held at Carnegie Library, and although it was found expedient to postpone the annual election until May, many important measures were discussed and decided. By-laws were passed, and the temporary organization thus merged into a permanent one. The Association is to be congratulated upon the work begun and accomplished during its first year; and upon the worthy and practical plans which it leaves to be perfected by the permanent organization, namely, the raising of an annual guarantee fund for the support of the work, the holding of an exhibit next autumn, the establishment of an art school in Atlanta, and, ultimately, the founding of a museum.

It is the intention of the Association to raise an annual guarantee fund of one thousand dollars, payable in sums of ten dollars each. This fund is to go mainly to the support of an art school until that institution becomes self supporting, when the fund will be used for the purchase of pictures for the museum. Mr. J. M. Van Harlingen, who has in charge the raising of the fund, reported at the last meeting that his efforts so far had met with results which would guarantee the establishment of the school at an early date.

The exhibit held under the auspices of the Association last year, although accomplished in the face of most serious obstacles, succeeded beyond the hopes of the Association. Not only was the attendance large and the active working interest of Atlanta's most representative people enlisted, but eighteen pictures sent for exhibit found permanent homes in the South. It is believed that the conditions are more promising for a second exhibit than for the first, and the plan of having the exhibit managed and conducted by The American Art News promises to be favorably considered.

At a recent meeting of the Association, the President was asked to appoint a committee of five to investigate the possibilities for the establishment of a permanent museum building. This committee will lay the plans of the Art Association before the Board of Directors of the Atlanta Exposition of 1910, and will enlist their interest in the erection of a permanent art building.

The annual election of officers, which is to occur in early May, is a matter of wide interest and speculation. To the regret of all, Mrs. Nannie S. Boyd has declined re-election on account of ill health, and Mrs. Belle Newman Howard, the promoter of the art movement in Atlanta, was forced to retire from office because of active newspaper duties.

The Explorers Club gave a smoker in honor of Anthony Fiola recently in the banquet hall of the Atelier Restaurant. Many artists attended. The banquet hall which adjoins the restaurant was originally intended for a picture gallery but the patronage of the restaurant demanded more space and the gallery became part of the restaurant. It is well lighted and attractively furnished to correspond with the restaurant proper. Its convenience has been appreciated by a number of artists who have given receptions and dinners there this winter. During the season Dr.

Patterson arranged to use it once a week for the meeting of a Shakespeare club and many artists enjoyed these delightful evenings. On one wall of the banquet hall paintings by Robert W. Vonnoh and Bolton Jones have recently been hung.

WITH THE DEALERS.

At the Scott & Fowles Galleries, 295 Fifth Avenue, may be seen a fine example by Sherewitz and a large landscape by B. W. Leader.

The Fishel, Adler and Schwartz Galleries, 313 Fifth Avenue, continue to show a large and interesting collection of modern pictures by noted artists.

M. Eugene Fischhof, the Paris expert, sailed on the Kaiser Wilhelm II. on Tuesday last. His sons, who are at school at Lawrenceville, N. J., will sail at the close of the school term. M. Fischhof goes direct to Paris for the summer.

After May 1 the Macbeth Gallery will be located at No. 450 Fifth Ave.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, may be seen Manet's "Ecce Homo" and his life-sized portrait of Faure, the famous French singer, in the character of Hamlet. A fine Hogarth has recently been hung—a scene in an inn comprising several figures, one of which is a portrait of Hogarth himself. A remarkable drawing for a decoration by Descamps—"Joshua Commanding the Sun"—is also shown, together with a full-length portrait of Henrietta Maria, wife of Charles I. of France, by Van Dyck.

In the Brandus Galleries, 391 Fifth Avenue, may be seen an important Harpignies, recently received, also several fine English portraits by Coates, Harlow and Hoppner, which were purchased two weeks ago in London at the Denny sale.

Wm. Schaus & Co. will remove to their new quarters on Fifth Avenue, between Thirty-seventh and Thirty-eighth Street, on or about May 1, although the galleries will hardly be completed before the autumn. They promise to be among the handsomest in the city. Just at present in their old galleries, among a number of interesting canvases, there is on view a beautiful example of Alexis Vollon, a son of A. Vollon, the noted still-life painter. This is an interior with figure of a "Girl Knitting," and is characterized by exquisite sentiment, charming composition, and luminous light effect.

The Fifth Avenue Galleries, 366 Fifth Avenue, will hold after the Sully sale at their galleries next month, a sale which will consist of pictures and art objects donated by artists and dealers, the proceeds of which are to be for the relief of the San Francisco sufferers. The response has already been most generous and it is hoped that a large amount will be realized.

From April 30 to May 3, the entire collection of bronzes, paintings, rugs, etc., belonging to the estate of W. Griswold Tefft, of Great Barrington, Mass., will be shown and also the art objects and household effects of the late James Perley Page.

Mrs. Daniel J. Sully has authorized Mr. James P. Silo to remit 2 per cent. of the proceeds of the sale of the Sully collection, which begins on May 7, to the San Francisco relief fund.

(Continued on Page 7.)

(Continued from Page 6)

At the Klackner Galleries, 7 West Twenty-eighth Street, a collection of prints in color, and water colors and oils by Miss Helen Hyde, of Japanese subjects, is now on view. These are characterized by graceful drawing, charming composition, and good color. The prints were executed by Japanese artists, from Miss Hyde's designs. There is also shown at these galleries the so-called Kitchell-Daingerfield Madonna, a composite impression from 270 photographs of the most famous Madonnas, owned by Mr. Kitchell. Mr. Klackner sailed for his annual summer sojourn abroad two weeks ago.

Among other Dutch pictures now at the Kraushaar Galleries, 260 Fifth Avenue, especial attention is due to a figure work by Simon Maris, a son of Willem Maris, entitled "Maternal Affection," a rarely beautiful canvas, full of sentiment; a large landscape, singularly rich in quality, by A. M. Gorter; an old ruin in Algiers, by Bauer,

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J. H. GEST, Director, Cincinnati, Ohio
FALL TERM OPENS SEPTEMBER 24

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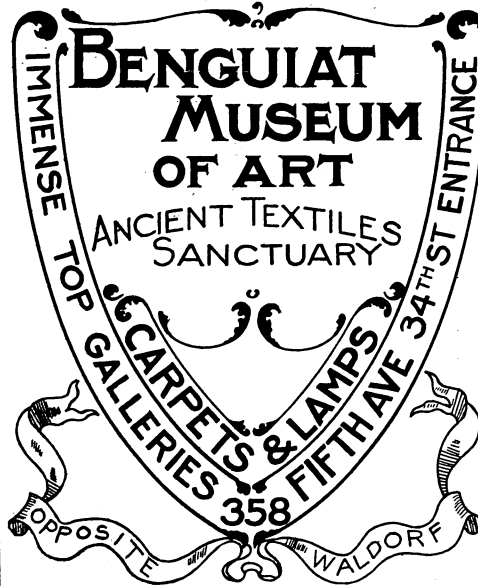
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